

CATALOGUE OF CARICATURES

INCLUDING SOME CHOICE

Water-Colour Drawings by T. Rowlandson;
AND
Coloured Engravings

BY

GILLRAY, The CRUIKSHANKS, DIGHTON, WOODWARD,
The HEATHS, and BUNBURY;

Offered for Sale at "The Carlton Head," by

J. & M. L. TREGASKIS,
232, High Holborn, London, W.C.

* * All the Caricatures are Coloured, unless otherwise stated.

1 **ANGLICAN CHURCH.**—'Apocrypha Combatants,' Nos. 1—3, 5—7, and 9; each about 12in. by 9in., *good state*, 7 for 5/- (181—)

A number of scenes representative of the controversial triumphs and falls between one Thompson and another 'Anglicanus' of the English Church.

2 **ANGLO-AMERICAN WAR, 1813.**—'THE YANKEE TORPEDO,' 8 $\frac{3}{4}$ in. by 13in., *small margins*, 10/- Nov. 1st, 1813

No very amiable relations are shewn here. A British Sailor, with *True Blue Dreadnought* round his hat, stands in a position significant of contempt, and highly provocative to an enemy. He is on a ship of *British oak*. An imp, on the head of a green dragon, holds the Stars and Stripes and urges the American citizen to grapple him

(the Briton). A skeleton represents the citizen, whose threats drive the sailor to the use of scornful slang, amongst the rest, *Mr. Yankey Doodle*. Emblems of war are in the air on the American side, but the 'bluff' looks very unlikely to take.

3 **BUNBURY.**—'HOW TO RIDE A HORSE UPON THREE LEGS,' 8 $\frac{3}{8}$ in. by 7 $\frac{3}{8}$ in., *small margins*, mounted, 5/- (17—)

4 **BUNBURY.**—'THE FISHERMEN,' 10in. by 7 $\frac{3}{4}$ in., *engraved by G. SHEPHEARD*, mounted, 4/6 1809

5 **CATHOLIC EMANCIPATION.**—'The Struggle, or a long pull, a strong pull and a pull All together' (Earl Grey and Lord Eldon)—'A Mistake'—'Defenders of the Faith'—'The Pope and his Puppet, Ferdinand; or the Devil in Disguise'—'Transubstantiation'—'The Catholic Sovereign Safety Coach; a new start from the Castle Windsor'—'Protestant Descendancy; a pull at the Church'—A long pull, a strong pull, etc.; averaging about 10in. by 14in., ALL IN GOOD STATE. 8 for 21/- 1827-29

Reflects something of the seemingly desperate state of affairs reached through the machinations of moderately tolerant politicians.

6 **CRUIKSHANK** (George) 'A FINANCIAL SURVEY OF CUMBERLAND, OR THE BEGGAR'S PETITION,' 8 $\frac{1}{2}$ in. by 13in., *mounted, small margins*, 6/- August, 1815

A production that must have considerably annoyed the family of the Duke of Cumberland.

7 **CRUIKSHANK** (G. and R. I.) 'Irish Hospitality,' with Song beneath, 5 $\frac{1}{2}$ in. by 8in., 3/6 Whittle & Laurie, 1815

8 **CRUIKSHANK** (George) 'Jealousy,' 7in. by 9 $\frac{1}{4}$ in., *after CROWQUILL*, Nov., 1825—'Portraits of Ferdinand VII. and the Duc d'Angoulême, or, a Spanish Mule and a French Jack Ass,' 8 $\frac{1}{2}$ in. by 13in., Feb., 1823—'“The Rights of Women,” or, the Effects of Female Enfranchisement,' 5 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., *cut down all round* (Comic Almanac for 1853). The 3 for 8/6 1825-53

9 **CRUIKSHANK** (George) **Napoleon, Waterloo, and other Personages and Events of the years 1815-16, mostly oblong, averaging 8in. by 17in., some a little torn**, 15 for £2 10s 1815-16

High Winds of March blowing events from all quarters (4 scenes)—*Phoenix of Elba resuscitated by Treason*—*Preparing for War*—*Nebuchadnezzar's Dream* (3 scenes)—*A Financial Survey of Cumberland, or the Beggar's Petition*—*Napoleon's trip from Elba to Paris and from Paris to St. Helena* (3 scenes)—*Progress of Disappointment, or the Hopes of a Day* (3 scenes)—*State of Politics at the close of 1815*—*Royal Christmas Boxes and New*

Years' Gifts, 1815-16—*Biscuit and Gingerbread, or the Rival Bakers*—*A Kean Manoeuvre to "Pay old Debts," Parson B—, and the Butcher* (3 on 1 plate)—*The Pall Mall Apollo, or R—y in a blaze*—*Royal Nuptials—A Bazaar—The Wimbledon Hoax, or Waterloo Review, June 18th, 1816*—*Progeny in Perspective, or a Royal Accouchement*.

10 CRUIKSHANK (Isaac) 'Frith the Madman hurling Treason at the King,' *Jan.*, 1790—'The Corporation Hogs, Journey to Smithfield in stile, or, Aldermen turn'd Pig Show Men,' *Feb.*, 1790—'How to gammon the Deep Ones, or the Way to overturn a Coach according to Act of P—l—m—t,' *Feb.*, 1791—'Resist unto Blood; the true Christian Warfare. the Spirit against the Flesh. Sketch for an Altar Piece for the Church at Hendon,' *Feb.*, 1791—'The Progress of Passion' (12 scenes in 1 large folding plate), *rather soiled*, 1792—'Mad Tom's first Practical Essay on the Rights of Man,' *May*, 1792—'The Tetbury Duel, or the Bully brought down,' *Oct.*, 1794—'The British Nepe riding triumphant, or the Carmignols Dancing to the tune of Rule Britannia,' *June*, 1794—'A Pair of Wirtembergs, or the little Wiltshire Dentist easing Faro's Little Daughter of the tooth-ache' (Lady Buckinghamshire and Dr. Brewer), *July*, 1797—'The Enraged Politician, or the Sunday Reformer or a Noble Bellman crying Stinking Fish,' *June*, 1799; *sizes averaging about 10in. by 14in.* The 10 for **35/-** 1790-99

11 CRUIKSHANK (George) 'THE PHENIX OF ELBA RESUSCITATED BY TREASON,' *9in. by 13½in., mounted, small margins*, **7/6** *May*, 1815
A mock symbolic rendering of Napoleon's return to France.

12 CRUIKSHANK (Robt. Isaac) 'Modern Reformers in Council, or, Patriots Regaling,' *July*, 1818—'A Dandy Cock in Stays, or, a New thing for the Ladies,' *Nov.*, 1818—'A Whist—or at Boodles, or a choice piece of double milled Yorkshire Broad cloth,' *July*, 1820—'By St. Peter this is no sham, or, a new cart for the groom of the Stool' (Lord Petersham and Harrington), *Apr.*, 1821—'John Bull flourishing in a dignified attitude of strict Neutrality!!!!' *May*, 1823—'The Commons versus the Crown of Martyrdom, or King Abraham's Coronation deferred,' *June*, 1823—'A civic louse in the State Bed, or, the Corporation conglomerated,' *Dec.*, 1824—'A Political Shaver, or the Crown in danger' (D. of York), *May*, 1825—'The Effects of a Blithe Wriding on a Long Pole,' *Feb.*, 1827—'The Royal Mail without opposition,' *June*, 1827—'Practical Lecture on the Digestive Organs by the Eccentric Doctor A—b—e—knee—thigh' (Abernethy), *May*, 1828; *sizes averaging 10in. by 12in.* The 11 for **£2 2s** 1818-28

DICHTON (Richard) PORTRAITS OF NOTED CHARACTERS.

ALL COLOURED, EXCEPT WHERE OTHERWISE STATED.

13 CITY CELEBRITIES.—MR. ALDER. *I believe I'm right*—MR. ALSOPE. *The Mirror of the Times*—MR. BEAUVILL. *V. of Beauville*—MR. BELL. *A Real T B*—MR. BOADEN. *Is camomile a drug*—MR. BOVEN. *Orange Boven*—MR. BYNG. *Byng. Go—COFFEE'S THE THING! GO IT YE TIGERS*—MR. COHEN. *V. on Royal Exchange*—MR. COHEN (*different*)—MR. JAS. CURTIS (2). *V. from Old South Sea House*—SIR W. CURTIS (2). *Member of the Corporation*—MR. FOSTER (3). *V. on Royal Exchange (2, one uncoloured)*—MR. GASCOIGNE. *Exotick at the Green House, Leadenhall St.*—MR. GRANT (2)—MR. HALL. *Sell and Repent*—MR. HEALS. *King Richard, the Broker's Friend (2, one uncoloured)*—MR. HOBHOUSE (2, one uncoloured)—KANGKOOK (2)—MR. LEE LA CHAMETTE (2). *V. from Roy. Exchange*—HON. GEO. LAMB—MR. LINDSEY (2)—MR. LOWE—MR. MELLISH—MR. MENDS. *The Market mends*—MR. MONTIFURE—MR. PERRY. *The Morning Chronicle*—MR. READ. *If you'd know who this is, Read*—MR. RICHARDSON. *A friend in Lombard St.*—MR. ROWCROFT. *A Royal Exchange, Consul General*—MR. SHAW. *Pshaw! What are you there?*—SIR JAS. SHAW (2). *A Worthy Alderman of London*—MR. SIMS. *A View from Guildhall to Cannon St.*—MR. STIRLING (2). *A Stirling Banker*—MR. TOOKE. *A near guess*—MR. TREMLOE and MR. DAMINGTON. *A Contract*—MR. VALE (3). *Very like a Whale (2, one uncoloured)*—VIEW AT LLOYDS AFTER A STORMY NIGHT—VIEW IN LOTHBURY—ROBT. WAIGHTMAN, ESQ.—MR. WILSON (3). *Thorough John Bull*—

MR. WRIGHT. *Charley the Principal Broker*—WRITE 'EM OR LET 'EM ALONE. 1/- EACH 1817-24

14 CLERICAL.—DR. HUGHES. *V. from Jesus College, Oxford*—DR. KEATE. *V. taken at Eaton*—BISHOP MONK, *V. from Trinity Chapel, Cambridge*. 1/6 each 1808, etc.

15 MILITARY AND NAVAL.—GENERAL BOLTON (3). *V. from Horse Guards*—COLONEL JOLLYFFE. *The Hero of the Chase*—COLONEL LYGON (2). *A Thin Piece of Parliament*—SIR MURRAY MAXWELL—COLONEL QUENTIN. *An Officer of the 10th, or Prince of Wales's Hussars taken from life (creased)*—CAPT. HORACE SEYMOUR. *V. from Knightsbridge Barracks*—COLONEL UPTON (2). *Up-town*—D. OF WELLINGTON (2). *Master General of the Ordnance*. 1/6 each 1817-22

16 POLITICIANS, PEERS, DUKES, &c.—D. OF ARGYLE. *A View of Argyle*—SIR FRANCIS BURDETT—LD. BURGHES. *A View of Burghers*—D. OF DEVONSHIRE (2). *A View of Devonshire*—PRINCE ESTERHAZY. *A Princely Ambassador*—D. OF GLOUCESTER (2). *V. of G'ter.*—LD. GWYDYR (2). *A Welch Castle*—LD. HARROWBY (3). *V. from S. James's St.*—LD. HARROWBY (2). *Going to Whites*—M. OF HERTFORD (2). *V. of Yarmouth*—LD. LAKE. *View of a Lake (2, one uncoloured)*—LD. LONDONDERRY. *V. of Londonderry*—LD. MANNERS (2). *Elegant Manners*—LD. NUGENT. *V. of Nugent*—LD. SEFTON (3). *A Good Whip (2, one uncoloured)*—LD. WESTMORELAND. *V. of W'land*—M. OF WORCESTER. *V. taken in Hyde Park*. 1/- EACH 1817-22

17 GEORGE III.—'POLONIUS,' *9½in. by 13½in., mounted, fine state*, **4/6** 1795

The king and ladies of the Court in procession behind a stiff-gaited officious-looking personage—presumably some politician of the time.

18 GEORGE III.—Political: Collection of 34, ALL COLOURED, dealing with the Politics and Politicians of the Reign, *various sizes*, 12in. by 18in., &c., *a few mounted*, GOOD STATE, *usually with margins*, **£2 10s** 1787-1810

The high-water mark period in the Art of Caricature, and that which produced its loftiest exponent—James Gillray. His influence is plainly apparent, and there are strong reasons for attributing many of the following unsigned or dubious to his hand:—*The Rochester Address, or the Corporation going to eat roast pork and oysters with the R—g—t*—*The Tipperary Duellists, or Margate Heroes—Bon Fire for the Poor, or the Shame of Albion exposed—A Peep at the Plenipo—Boxers of Bangor, or Messengers of Peace—The Wedding Night—The Seditious Hunter disappointed, or d—g by Winchester Measure—*

The Frogs rejecting their King—The Westminster Seceder on Fresh Duty—The Popular Candidate surrounded by his Friends—The Bath Revolution, or the King deposed—The Cabinetical Balance (No Bottomites Broad Bottomites)—Two Heads are better than One (Lord Ellenborough)—Humility, or the Canvassing Candidate (Sheridan)—Effrontery, or the Candidate returned—The Wry-mouth Candidates—The Brazen Image set up at Oxford—Britannia the Political Egotist and the Old Woman of Botley.

19 **GEORGE III.**—Political: Taxation and Finance; a series of 12, all coloured but 2, referring to the great moves in financial circles, during the reign, *averaging about 10in. by 14in., mostly with margins, £1 10s* 1782-1810

The Game of Hazard—John Bull reading the Extraordinary Red Book—Pray Remember us poor Children—Overweight, or the Sinking Fund, or the Downfall of Faro (Ld. Buckinghamshire in a chariot)—John Bull peeping into the Future—The Doctor (Addington, Lord Sidmouth) administering his gilded (Income Tax) Pill—Sherry's

With large allowances for party hatred, there appears to have been considerable jugglings with public money about this time, and some most excessive taxations, repulsive in its humanitarian aspect more particularly.

20 **GEORGE III.**—Political: 7 of a Political Character, including one of exceptional interest in relation to England and America—'Poor Old England,' or 1778—'The Park Politicians,' by Bunbury, 1756—'The Rigid Collector,' by Grinagain, 1802—'A Follower of St. Luke,' 1781; *average 10in. by 6½in., 18/6* 1756-1804

21 **REGENCY.**—Political: Collection of 19, all Coloured, dealing with Political Events and Politicians of the time, size averaging about 10in. by 14in., *GOOD STATE, chiefly with margins, a few mounted, £2 5s* 1812-1819

Principal items:—John Bull and the Regent—Neptune's last resource—Royal Munificence—A Peep into the Blue Coat School—The Crisis, or Britannia in Danger—Enclosing the Flats, or Essex Gudgeon Fishing—Peep into the old Rag Shop of Threadneedle Street—A Kiss at the Congress—A Minister of Vice, or the Great Go Parent of all the little Goes—The Birmingham New Member—New Taxes paying a visit to John Bull.

22 **REGENCY.**—Political: FOUR OBLONG COLOURED CARICATURES: 'The Divine and the Donkey, or, Petworth Frolicks'—Modern Idolatry, or Editors and Idols—'Hocus Pocus, or Conjurors raising the wind'—'The Property Tax Civic Champions, or, the Darling in Danger'; each about 7½in. by 21½in., *small margins, 21/-* 1814-15

Events of deep public interest, introducing America, and Napoleon, with venturesome and unruly excursions into the private affairs of certain eminent personages.

23 **GEORGE IV.**—Collection of 30, all Coloured, dealing with Political Movements and Politicians of the Reign, sizes 9in. by 12in., *and over, a few mounted, £2 12s 6d* 1823-29

Sufficiently numerous to comprise items capable of shedding side-lights on historical events, and leading into by-paths unknown to the general historian. Amongst them. An O.P.ra Ball, finishing with a Scotch Reel, to the tune of Catch him and keep him (Lord Fife)—The Golden Football (another on the Fife Wedding)—British Zeal in the cause of Spanish Liberty—Bubbles for 1825—General Panic at Epsom (1826)—General Run against the Knowing Ones, or, Fishmonger's Hall brought to the Scratch—Longwhiskers against Longwaist for the Craven Stakes—The Case of Lady Erskine—The Rats at the Corn—Triumph of Cicero (Canning)—Select Vestry Comforts—Arrival of the Lilliputian Queen of the Portu-Geese—The Cad to the Man wot drives the Sovereign (Peel)—Thundering APEEL to thieves, pickpockets, etc.—New Metropolitan Policeman on Duty—The Man wot drives 'The Chancery' Fast Coach (on Lord Lyndhurst proposing a new equity judge)—State of the Nation—Leo Sacks, one of the Charity Crabs—The man wot knows how to drive a bargain (Rothschild).

24 **GEORGE IV.**—Duelling: 'A New Method of terminating a Duel'—'The Lame Duel'; each 8½in. by 13in., *small margins, 5/-* 1824

The first instances cowardice on the part of an Englishman, the second dandyism as a characteristic of the French soldier.

25 **GEORGE IV.**—Political: Eldon—'The Mend-i-cant's Petition' (Lady and Lord Eldon), 8in. by 12½in.—'The Widow's Lament' (Lord Eldon) 13½ by 9in., *the latter mounted*—'Paul Pry's Peep into Chancery; an overwhelming suit,' 9½in. by 12in.—'A Point of Law, or, a Great Opinion on a little subject,' 13½in. by 9½in.; *GOOD STATE, 10/6* 1826-27

26 **GEORGE IV.**—Collection of 17, in which the King figures as the most prominent personage, *averaging 9½in. by 13½in., all COLOURED with one exception, GOOD STATE, 2 guineas* 1819-29

Disappointed Dandies, or, a vain attempt to get a Peep at the Fair Circassian—A Secret Present from Persia! or a Private Peep at the Circassian—Equipt for a Northern Visit—A thousand warm receptions in the North—A Short Ride in the long Walk (King and Marchioness of Conyngham)—Rusticating (King, M. of Conyngham, Miss Chester)—A King-Fisher (M. of Conyngham)—A Fishing Party (M. of Conyngham)—The Amorous Tyrolese, or, Royal Virtue in danger—King Arthur's Round Table—A Windsor Pear full ripe—Mr. George King, the Parish Overseer—The Head Ranger and his Fallow Deer (Miss Chester), etc., etc.

* * A chapter of some consequence in the caricature history of the last of the Georges.

27 **GILLRAY.**—'A CHARM FOR A DEMOCRACY, Reviewed, Analysed, and Destroyed, Jan. 1st, 1799, to the Confusion of its Affiliated Friends,' 10½in. by 17in. (*uncoloured*), *hinged on mount, small margins, 6/-* Anti-Jacobin Review, Feb., 1799

The 'Witch' scene in Macbeth utilized to portray the position of European politics at the commencement of the year which saw Napoleon first consul.

28 **GILLRAY.**—CATHOLIC EMANCIPATION AND OTHER POLITICAL MOVEMENTS: 9, as follows, ALL IN GOOD STATE, *mounted*: End of the Irish Farce of Catholic Emancipation, 13½in. by 18in., May, 1805—Making Decent: Broad-bottomites getting into the Grand Costume, 9½in. by 13½in., Feb., 1806—A Tub for the Whale (*uncoloured*), 9½in. by 12in. (1806)—The Bear and his Leaver, 9½in. by 13½in., May, 1806—Triumphal Procession of Little Paul the Tailor on his new Goose, 8½in. by 13½in. Nov., 1806—The Funeral Procession of Broad-bottom, 8½in. by 24½in., Apl., 1807—The Pigs Possessed, or the Broad-bottom'd litter running headlong into ye Sea of Perdition, 15½in. by 11½in., Apl., 1807—Charon's Boat or the Ghosts of 'All the Talents' taking their last Voyage, 9in. by 13½in., July, 1807—Broad-bottom Drones storming the Hives, 9½in. by 13½in., May, 1808. The 9 for £2 12s 6d 1805-8

A full description of each will be found in Wright's *James Gillray*, under the years named; several of them are reproduced there also.

29 **GILLRAY**.—'PHAETON ALARM'D,' 12½ in. by 14½ in., *small margins, mounted, 8/6* March, 1808
A brilliantly conceived allegory founded on a passage from Ovid's *Metamorphoses*. Canning appears as the adventurous Phaeton and the political firmament is crowded with an array of terrific constellations—the results of his own rashness. Only the greatest master could weave anything but an impression of bewilderment and confusion from the seeming chaos of events, which at this period troubled politicians throughout the world.

30 **GILLRAY**.—'OPENING OF THE BUDGET, or, John Bull giving his Breeches to save his Bacon,' 9½ in. by 13½ in., *mounted, 5/-* Nov., 1801
Pitt at the Treasury Gate with his 'Requisition Budget,' in the form of a large bag, into which he seeks to entice John to throw his money, by exciting his apprehensions in regard to a French invasion. Fox is the other prominent actor in the scene.

31 **GILLRAY**.—'THE GORDON-KNOT, or, the Bonny Duchess hunting the Bedfordshire Bull,' 9½ in. by 13½ in., *torn (no margins), 3/6* April, 1797
Evidently the Duchess has a hard task, for the bull is lively, and even though she succeeds in slipping the blue ribbon of Matrimony over his head, it looks altogether incapable of holding the rampant animal.

32 **GILLRAY**.—'WINDY WEATHER,' 9½ in. by 8 in., *good margins, mounted, 5/-* Feb., 1808
A storm-ruffled pedestrian on Hampstead Hill, wry-faced, weak-kneed, unhappy, but very determined.

33 **GILLRAY**.—'THE GREAT AND GLORIOUS DAYS OF QUEEN BESS,' 6 in. by 9½ in. (*uncoloured*), *no margins mounted, RARE, 10/6* (180—)

Quite outside his usual style. These verses are beneath (probably there are others cut off):—

Think of the great days when void of all fears
Of Wind and Rain, sweet Queen Bess appears

With oil skin hoods—When her breakfast they attend.

She taught her Maids of Honour their Caps to defend

Behind her good Chancellor seated:

And with Beef steaks and onions all treated.

34 **GORDON RIOTS**.—'No Popery, or Newgate Reformer,' 9 in. by 7½ in., *corner off bottom margin, 5/-* 1780
A contemporary portrait with strong claims to authenticity. It recalls the character of Hugh in *Barnaby Rudge*, and four lines of doggerel beneath endorses this impression:—

Tho' he says he's a Protestant look at the print,
The face and the bludgeon will give you a hint,
Religion he cries in hopes to deceive,
While his practice is only to burn and to thieve.

35 **HOGARTH**.—O' the Roast Beef of Old England, 6½ in. by 9½ in., 1/6

Sayer, N.D.

36 **HEATH** (H.) Collection of 18, ALL COLOURED, on the Politicians and Politics, and Social Life of the Period, 1825-29, *sizes averaging about 10 in. by 12 in., GOOD STATE, a few mounted, 18 for £1 15s* 1825-29

National Contrasts—The Rake's Progress, a Sketch at Brookes's—The Game Cock (Canning) and the Dunghills—Anticipation, or a Peep behind the Screen (Wellington, Geo. IV., &c.)—Kissing (the Queen's) Hands—To be or not to be that is the question (Geo. IV., Canning, Wellington, Eldon, &c.)—The Rising Sun (Canning), or Faction Defeated—The Scavenger in Chief, or a new broom sweeps clean (Wellington)—The Struggle (Canning and Eldon)—

The Buck Basket, a Scene from Merry Wives of Windsor (Brougham, Denman, &c.)—Diogenes (Grey) in search of an Honest Ministry—Out of Court (Geo. IV., Eldon, &c.)—British battering-ram preparing the Way for a Popish Bull—A parti carré for a Crown (Geo. IV., Marchioness of Conyngham, &c.)—The Double Dealer (Wellington), &c., &c.

37 **HEATH** (W.) 'Head and Tail, or a Crown Piece and a Sovereign' (Geo. IV. and Marchioness of Conyngham)—'Porter and Small Beer'—'The Omni-buss' (Wellington, Geo. IV., M. of Conyngham, &c.)—'Peeling a Charley' (Peel)—'Take up your bed and Walk' (Wellington)—'Scene before Hotel de Ville the day after the glorious battle of the 28th of July, 1830'—'The Man wot violat' the grave'; *sizes averaging about 10 in. by 12 in., GOOD STATE, 7 for 15/-* 1820-30

38 **IRELAND**.—'The Irish Ambassadors Extraordinary, a Gallante Show'—'A Visit to the Irish Pig' (Lord Salisbury and George III.)—'The Irish Catholic Jubilee at Dublin' (Shiel, O'Connell, &c.)—'An Illustration of the old Proverb—Between two Stools' (O'Connell)—'Irish March of Intellect'—'O'Connell and the Minister at the Bar'—'Catholic Petitioners, or Symptoms of a Peaceable Appeal'—'Catholic Union, the Siamese Twins' (O'Connell); *averaging 10 in. by 15 in., GOOD STATE, 8 for 17/6* 178—

The idea in the first named is borrowed from Gillray's earliest known caricature, 'Paddy on Horseback,' the horse being a bull, upon which the rider is seated with his face towards the tail. We have six such riders in this plate. Emancipation is a predominant feature in the lot, and it can hardly be said that nought has been set down in malice—especially as regards the liberator.

39 **IRISH**.—The Yorkshire Irishman, 1805—Country Acting, 1804—Dead and Speechless, 1806—An Irish Elopement—Irish Gallantry, by ALFRED MILLS—St. Patrick's Day—Paddy O' Blunder—What call have you Ned; together 8, *averaging 6½ in. by 9 in., 10/6* 1804-8

40 **MILITARY AND NAVAL**.—COLLECTION OF 29, ON SUBJECTS CONNECTED WITH THE ARMY AND NAVY, Discipline, Administration, Preferments through Politics, Foreign Relations, &c., &c., *the state generally good, size averaging about 12 in. by 15 in., a few mounted, £2 10s* 1786-1829

Principal items: Magician transforming a Foot-boy to a Captain (Feb., 1809)—Performance in Holland in Sept. and October, 1787—Amusement for John Bull, or the Flying Camp (1792, Geo. III., Q. Charlotte, &c.)—Justice and Humanity at Home (Flogging, 1792)—See, see the Conquering Hero comes (1795)—Hanging, Drowning, Fatal Effects of the French Defeat (1795)—A Peep into Saldanha Bay, or Dutch Perfidy rewarded (1796)—Correct Plan and Elevation of the Famous French Raft constructed for the Invasion of England, and intended to

carry 30,000 men (1798)—Bashaw Count Bounce, the Leaden Hall Captain (1798)—Oxfordshire Cavalry protecting their Beef—The Balance of Justice (1802)—Veteran's Address to a young Sailor (1803)—Symptoms of Courage (1808)—Sternhold and Hopkins at Sea, or a Slave out of Time (1809)—Siege of St. Quintin (1814)—The Crack Regiment (10th Hussars)—One of the Tenth (1829)—A Nautical Impromptu (1827)—British Liberty exemplified in the Case of Major Scott.

40A MILITARY AND NAVAL.—Collection of 18, dealing with Naval and Military matters, some of them with Songs beneath, chiefly published by Laurie and Whittle (1801-4), *averaging* 9½ in. by 7¾ in., 30/-

1801-4

Includes Jack bringing a Pirate into Port—Love and Glory—Johnny Bull on the Look Out, or BONAPARTE detected drilling his Rib at the Play of King and Queen of England—The Freeman's Oath—LOYAL LONDON VOLUNTEERS preparing for a Field Day—Inconvenience in the Line (Volunteers)—The Human General, &c.

NAPOLEON.—'English Patriots bowing at the Shrine of Despotism' (uncoloured)—'Boney and Talley, the Corsican Carcase-Butcher's Reckoning Day,' with 29 descriptive quatrains beneath—'From the Desk to the Throne, a new quick step by Joseph Bonaparte, bass by Nappy and Talley';—'A senatus consultum. On Bonaparte making his Will before his Invasion of England'—'The Grand Bubble' (*torn across*)—'Nic alias Nap's March to Elba'; *averaging about* 10 in. by 13 in., 4 mounted, the 6 for £1 10s

1802-14

The little great man figures as an object hated with all sincerity, and yet, in every instance the caricaturist has given his form and features entirely devoid of those protuberant exaggerations peculiar to the art.

42 'PARK'S NEW CHARACTERS,' 24 on folio sheet, Coloured by Hand, with Riddles and Answers, *orig. wrapper*, clean as new, very scarce, 3/6 (1830)

43 POLITICAL LECTURE ON HEADS, alias Blockheads!! A Characteristic Poem, by Don Juan Asmodeus, thin 8vo, *folding front*. (George IV., Wellington, Dundas, &c.), *wrapper*, scarce, 5/- Fairburn, 182—

43A PORTRAITS.—Folly Predominant; or the Town taken in. With the palpable deceptions, and frothy orations, of four Public Orators, three of which suddenly springing up like Mushrooms, must as soon decay, by Peter Billings, M.D., *folio*, 8 pp. and 4 plates of full-length 'Effigies,' *paper covers*, 4/-

1755

44 PORTRAITS (Caricature) by DIGHTON, X. Y. Z., H. B., &c., 12, including SIR FRANCIS BURDETT, D. OF CUMBERLAND, H. B., and the BISHOP OF EXETER, ALL IN GOOD STATE, *some COLOURED*, 4/6

1820-30

45 QUAKERS.—'The Last Stage of Cruelty, or a Mercifull Example of Quaerism [sic] at Brighton,' 13½ in. by 9½ in., 4/6

1806

An accusation of Cruelty to Animals against a Quaker whose 'deceitful whining cant has allured the poor animal (a dog) in order to inflict the most diabolical unheard of cruelty on him.'

46 ROWLANDSON.—'Humbugging, or Raising the Devil,' 9 in. by 12 in., *small margins*, mounted, 5/-

A severe exposure of occultism. Fear so abstracts the attention of the victim, that a lady in his rear takes valuables from his pockets with perfect ease.

47 ROYALTY.—Six, all coloured, caricaturing Royal Personages of George III. and the Regency Periods, *averaging* 9 in. by 13 in., GOOD STATE, 12/6

1810-15

The Anti-Royal Menagerie—Imperial Botany, or a Peep at Josephine's Collection of English Exotics—Boxiana, or the Fancy—More Humbugs, or Another Attack on John Bull's Purse—The Betrothing interrupted by the Ghost of Sell—hiss! hiss!—A View of the Regent's Bomb.

48 SCOTLAND.—'A Naval Enquiry, with a Naughtical Explanation'—'The Tenth Report, or the Ghost of an Act of Parliament appearing to the Forlorn Johnny McCree'—'Scotch Harry on his fast Trotter on a Journey to the North'—'Scotch taste in vista'—'Mock-Adam-izing the Colossus of Rodin' (Sir James MacAdam)—'A Trick upon Dick, or Old Nick among the Seceders'; *averaging* 9 in. by 14 in., 6 for 12/6

1805-1824

The three first named have Dundas for the principal figure.

49 SOCIAL.—COLLECTION OF 21 HUMOROUS PRINTS, NEARLY ALL COLOURED, on various phases of Contemporary Life and Manners, sizes from 19 in. by 13 in. to 4½ in. by 6 in., GOOD STATE, *usually with margins*, £1 15s

1747-1829

An assemblage intensely characteristic of the Georgian eras. We have pictured, without slips in detail, The dissolute hilarity of the Fleet Wedding—The follies of (1784) Fashion—The hypocritical swearing of an Old Bailey Witness (1796)—Cures for Cholera, palpably dishonest—A Dandy

at his toilet (1818)—Senile Courtship—Revolted Gluttony relieved by the Patent Stomach Pump—Somewhat indelicate comments on certain Female Fashions—Horticultural Fates. There are others of matters less public, but quite as amusing.

50 SOCIAL.—LIVING MADE EASY: A COMPLETE SERIES OF 12 HUMOROUS AND SPIRITED COLOURED PLATES ON THE FOLLIES AND FASHIONS OF THE PERIOD, introducing intricate mechanical contrivances:—'Easy Mode of Courtship'—'Dinner Glass to make a Lark look like a Capon'—'Prescription for Scolding Wives'—'How to Pose a Poser'—'Revolving Hat'—'Body Fanner, Nut-Cracker and Wine Helper for the Heats of Summer'—'Apparatus to undress and cover up when Sleepy'—'Glass Covers for Noisy Children'—'Riding Apparatus for timid Horsemen'—'Duelling Apparatus for gentlemen of weak nerves'—'Charity Tub'—'Easy Way of getting through the dreariest day of December.' *All in fine state with full margins*, each 6½ in. by 10 in., mounted on paper, 2 guineas

T. McLean, Jan. 1st, 1830

A most amusing series, admirable alike in colour and design.

51 SONGS.—'Will Waddle and the Baker'—'Fiddle and Case'—'Captain Wattle and Miss Roe'—'Sally in our Alley'—'The Donkies taking an airing at Brighton'—'Jack of Guinea'—'Comforts of a Fireside.' Together 7, the chief incident of each Song illustrated, 6½ in. by 9 in., 10/6

Laurie & Whittle, 1798-1806

52 **SOUTHCOTE** (Jonanna) 'Spirits at Work; Joanna concieveing; i.e. Blowing up Shiloh,' 8 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in., *little torn*—'A Paradise for Fools; a Nocturnal Trip, or the Disciple of Johanna benighted,' *oblong*, 7 $\frac{5}{8}$ in. by 20 $\frac{7}{8}$ in., in 3 scenes: *The Summons to Paradise, The Set Down, The Return to Reason.* 2 for 7/6 1814

Not by any means refined and tolerant comments, but vulgar and pitiless ridicule, of the fanatical peculiarities of the sect and their leader.

53 **UNITARIANS.**—'The Unitarian Arms, address'd to those Peaceable Subjects of this Kingdom who prefer the present happy constitution to that Anarchy and Bloodshed so zealously sought for by these restless advocates for Priestly and Paine's Sophistical Tenets,' *oval*, 9 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in., *with descriptive lines beneath, scarce,* 5/- 1792

54 **WELLINGTON.**—COLLECTION OF 26, ALL COLOURED, in which Wellington appears as the principal figure, sizes averaging about 9 $\frac{1}{2}$ in. by 13in., *a few mounted,* 3 guineas 1804-29

Modern St. George attacking the Monster of Despotism—The Bantam-Cock and Straw Adjutant—Effects of the Arrival of French Eagles in England (corner damaged)—The King Commander in Chief; or the Upset of the Waterloo-man bags and baggage—Les Ruses de Guerre; or, the General out-generalled—The Two Happiest Men alive (The King and Wellington)—The Double Dealer—A Frontispiece to British Heraldry—The Field of Battlesea (Wellington and Lord Winchelsea)—Dr. Arthur

and his man Bob giving John Bull a bolus (Catholic Emancipation)—John Bull and his new Doctor—A Quartette in Character (The King, Wellington, Mrs. Conyngham, and Peel)—Caleb Quotem the Parish Factotum—The Cabinet-Maker's Complaint—The Man wot's been made Foreman to the British—Blessings of Military Law Givers—The Political Quixote—A Devilish good Parody: May we ne'er want a Friend, or a Bottle to give him—&c., &c.

55 **WELLINGTON.**—'THE MAN WOT DRIVES THE SOVEREIGN,' 13in. by 9in., *good state, mounted,* 4/- 1829

The Duke figures in the full equipment of a jarvey of the period.

56 **WOODWARD.**—'STAFFORDSHIRE COURTSHIP,' etched by ISAAC CRUIKSHANK, 8 $\frac{1}{2}$ in. by 13in., *mounted,* 6/- (179—)

"Bless me Mr. Clump what a pretty dog you have got."

"No Miss it beant a dog—it be one of your own sex."

57 **WOODWARD.**—'THE CORSICAN MACHEATH,' etched by ISAAC CRUIKSHANK, 8 $\frac{5}{8}$ in. by 13in., *mounted,* 8/6 Sept., 1803

Napoleon in the foreground; to his rear ships and fortresses flying the Union Jack.

58 **WOODWARD.**—'JOHN BULL AND HIS FRIENDS COMMEMORATING THE PEACE,' 8 $\frac{3}{8}$ in. by 13 $\frac{1}{8}$ in., etched by ROBERTS (179—)—'A CIVILIAN!! (*Horse Accomplishments*), 8in. by 10 $\frac{3}{4}$ in., *uncoloured, engraved by ROWLANDSON, 1799; mounted,* 2 for 8/- 1799, &c.

Choice Collection of Water=Colour Drawings, By THOMAS ROWLANDSON.

59 **A RESTIVE HORSE**, 5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., £2 12s 6d

Beautifully drawn with just a touch of the grotesque. A satire, maybe, at the expense of the sporting parson.

60 **A TEA-TABLE DISASTER**, 7 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in., from the Collection of Viscount Powerscourt, 2 guineas

It has its origin in the fall of a red-hot poker. Dismay succeeds cosy gossip, the table is upset, and a guilty-looking dog makes for the door.

61 **A VISIT FROM THE PARSON**, 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in., from the Collection of Viscount Powerscourt, 5 guineas

A monument of diseased corpulence makes a feint of rising from his invalid chair to salute a donnish ecclesiastic with only one finger to spare for a patient of whom he has no great expectations. To these two old men, types

respectively of sluggish obesity and learned leanness, the buxom, bright-complexioned serving-maid is an admirable foil.

62 **ANALOGICAL STUDIES IN BRUTES AND ANIMALS**, a masterpiece of subtle exaggeration, 8 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in., 16 heads, £2 12s 6d

63 **AN AUCTION**, 12in. by 9 $\frac{1}{4}$ in., large and important drawing, study chiefly in old women's heads, £10 10s

None but a master of expression could so depict the various shades of passing emotion which vivify the countenances of these women. The prude, the hypocrite, and the frankly vulgar, with all the intermediate grades, are truthfully delineated. Above their heads a row of vases

and ornaments in ware are so treated as to participate in the humour of the occasion. The very jugs and teapots turn their backs in scorn on the humble utensil which is being offered for sale.

64 **BACCHANALIAN SCENE**, 16 $\frac{3}{4}$ in. by 19 $\frac{3}{4}$ in., £10 10s

Protected by the shade of a wide spreading tree a large group of revellers engage in the dance, while others are making and receiving amorous overtures. The cup circulates freely, and music abounds. On the summit of a circular mound rises the shrine of the deity.

65 **CLEARING A FIVE-BARRED GATE**, 6 $\frac{3}{4}$ in. by 4in., with title in Rowlandson's handwriting, £5 5s

The gate is cleared in summary fashion indeed by a portly red-waiscoated rider, whose wig, cap, and whip are as so many satellites in his ascent. The steed which has served him this scurvy trick appears quite conscious of the mischief, and has an eye to the inevitable climax.

Water-Colour Drawings by Thomas Rowlandson—*Continued.*

66 COCK FIGHTING, 9in. by 7½in., oval, £5 5s

Almost a mere suggestion and yet instinct with vivid expression. The game birds are splendid.

67 COUNTRY CHORISTERS, 10in. by 7¾in., signed, with title in Rowlandson's handwriting, £5 5s

Here we are presented to a country choir ensconced in a west gallery duly adorned with the royal arms. If the music furnished by these gentlemen is at all typified by their faces it must be grotesque indeed.

68 DEATH OVERTURNING A CARRIAGE, 8¾in. by 5½in., an unpublished design, £5 5s

A tragic and highly descriptive sketch, conveying in comparatively few strokes a multiplicity of ideas, not excluding the humorous.

69 FALLS ON THE RHINE, 11½in. by 7½in., 5 guineas

Quite in the artist's best style. A tower and bridge overshadowed by foliage, boats, anglers, and idlers, make up a charming picture.

70 FEEDING DUCKS; a characteristic wayside sketch, with weeping willows and boat with figures, 6¼in. by 4in., 4 guineas

71 FIGURE SUBJECT, 11in. by 9in., £2 12s 6d

Represents a woman in bed watching the antics of another clad in a kind of semi-male attire.

72 GAMBLERS, 9in., circular, £4 4s

Here are two gamesters, one a uniformed military officer in the act of casting dice, seated at a small round table with gold and notes in the centre. The younger man gazes with open mouthed intensity as he awaits the issue of his opponent's throw. A croupier of judicial aspect presides.

73 GROTESQUE ANIMALS, 9in. by 7in., signed, £3 3s

Vivid and suggestive studies in the hideous, full of daring imagination.

74 GROTESQUE HEADS, 8½in. by 6¾in., £2 12s 6d

A parallel between the elephant and the guzzler at the punch bowl; and an analogy in bovine expression.

75 GROTESQUE HEADS, 8½in. by 6¼in., £2 12s 6d

A clever study of two, shewing a parallel between an owl and a divine, and evoking a female countenance from the profile of a denizen of the deep.

76 GROTESQUE HEADS, 9½in. by 7½in. A group of nine, thoroughly expressive of savage ferocity, £3 3s

77 GROTESQUE PARALLELS BETWEEN MEN AND ANIMALS, 8¾in. by 7¼in., signed by artist, who also appends an illustrative quotation, £3 13s 6d

78 GROTESQUES, two drawings in one mount, each 6¼in. by 4¾in., £3 3s

Here the artist indulges in his weird fancy in comparing the human face with an ox and dog respectively.

79 HIRING A HORSE, 10¾in. by 7½in., from the Collection of Visct. Powerscourt, 6 guineas

This drawing might well have suggested some of Leech's contributions to "Punch." A sorry, spavined steed is being trotted out for the benefit of a traveller, who, however, is less green than Mr. Punch's hero in similar circumstances.

Several interested spectators: a soldier, a young mother and child, etc., are happily sketched, and a receding post-chaise fills in the background.

80 HUNTING SCENE, 17in. by 11½in., signed and dated 1806, by Rowlandson, £9 9s

Here is a pack in full pursuit of a very game fox, closely followed by squires and dames. One of the latter, being thrown, has not fallen too gracefully. The country is delightfully undulating. An important looking square

towered church, around which nestles a snug hamlet, is sheltered by the eminence, while in the foreground, ploughmen soothe their horses, whose calm has been broken by the unwonted bustle.

81 JOCKEY AND TRAINER, a racecourse scene, 9in. by 7½in., oval, £4 4s

The last instructions, before the struggle, are being whispered.

82 JOINT STOCK COMPANY, 8¾in. by 7in., signed, with title written by the artist, £3 13s 6d

Nine hideous caricatures, hardly flattering to the worshippers of mammon, but thoroughly characteristic of Rowlandson's powerful genius.

83 LAYING [sic] IN BED TILL YOUR SHIRT IS WASHED (thus labelled by the artist's own hand), 7in. by 4¾in., from the Collection of Viscount Powerscourt, £6 6s

The depths of domestic squalor—the mysteries of family life in a single room—are here unfolded. The wife, whose garment is a mere apology, laves her husband's linen, while he, good man, lies snug under the blankets. The

child and the family cat, the line with the first instalment from the wash-tub, the common utensils, etc., are all faithfully depicted, and a healthy plant in the window gives a touch of lightness to the whole.

84 LAUNCHING A FRIGATE, or how to get rid of a troublesome wife, artist's autograph title and signature, 9in. by 5¾in., £6 6s

A very humorous and characteristic water-side scene. Horseplay "in excelsis."

85 LEVEE DAY, 9¼in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

A group of four gaily attired figures. Two of the faces are utterly ludicrous caricatures. The very legs speak humour. Pompous inanity has never been criticised to better advantage.

86 PRIZE FIGHTING, a modern Hercules, 9in., circular, £4 4s

Principal and second. A wondrously strong and well knit frame, small head and massive neck, directed by the knowing hints of experience personified.

87 SCENE ON A COUNTRY ROAD, 8½in. by 6in., £6 6s

A pond fringed by tall trees, with a rural residence and figures of horse and dog, angler and others. A sunny sketch.

88 SCENE IN A RIVERSIDE GARDEN, exceedingly pretty sylvan drawing, 9in. by 5½in., signed, £7 7s

Nothing could more happily pourtray the charms of rural retreat solaced by simple and healthy pursuits.

89 SOLDIERS FEASTING, 16½in. by 11in., £10 10s

A bold drawing, the coarseness of the incidents being somewhat overshadowed by the beauty of the trees. The last stage in the banquet has been reached, satiety leading the way to licentiousness.

Water-Colour Drawings by Thomas Rowlandson—*Continued.*

90 **STAWKENBERGIUS ENTERING STRASBURG**, 13 $\frac{3}{4}$ in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

An extremely fresh and charming drawing in delightful tints. The hero's arrival is greeted with hilarity on all sides, and, one might add, by all ages, since the artist has put into his crowd representatives of pretty well all the seven periods of man's brief span. One pretty girl is thus

contrasted with the toothless hag, beside whom also room is found for a couple of children limned to perfection. The central figure on its sorry steed stands out boldly in brighter colours, and the grey of castle wall is an admirable thing for the whole.

91 **STUDY IN GROTESQUES**, 8 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in., £2 12s 6d

The extreme of exaggeration, but beautifully drawn.

92 **TAKING HOME THE DON**, 10in. by 8 $\frac{1}{2}$ in., signed and dated 1812, £6 6s

Three figures, highly caricatured. Rowlandson has no mercy on the inebriated scholastic, who reels along clasped in the arms of a stout wench, followed by a companion armed with stoup and long churchwarden.

93 **THE ALCHEMIST**, 9in. by 5 $\frac{1}{2}$ in., £6 6s

Ungainly figures here preside at a furnace amidst a litter of implements.

94 **THE AMOROUS LIEUTENANT**.—Mars and Venus, 11in. by 7 $\frac{1}{2}$ in., £6 6s

Two figures, rather highly coloured expressions of desire and complaisant frailty.

95 **THE CHIMNEY SWEEPS**, 10 $\frac{3}{4}$ in. by 9in., £6 6s

A bizarre yet fascinating street sketch, blackened, howling, dwarf and giant contrasting well with the gentle aspect of a maid who from an upper window requisitions their services. Under an adjacent arch is an early morning

coffee-stall under the charge of an ancient dame who has for customers a workman up betimes and a belated soldier. Behind this group, again, rise old fashioned lattices crowned by gables.

96 **THE DANCE OF DEATH**.—The Nursery, 8 $\frac{1}{4}$ in. by 5in., signed, with title and quotation in Rowlandson's own writing, £9 9s

Death, with protruding eyes, rocks the cradle, while the nurse overcome by potations from the bottle at her feet, calmly slumbers. On the back of her chair a frightened cat bristles at the ghastly skeleton figure, while the mother and

attendant females enter the room in alarm. The interest is fairly divided between Death and Life. The clock in the corner almost seems to tick.

97 **THE BLIND BEGGAR**, 7 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., £5 5s

A very powerful drawing, introducing three strongly contrasted half-length figures.

98 **THE ELOPEMENT**, 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., £6 6s

At the river's brink is drawn up a little boat wherein stands a lover aiding the descent of his mistress who has scaled the parapet of the bridge to which she still clings. So absorbed in the delightful task is the young swain that

he heeds not the fowling piece pointed at him by the old man who leans over the wall, his face representing a wrathful glee. This picture combines architectural landscape and figure drawing.

99 **THE FRIARS**.—Franciscans at recreation in the woods, 10 $\frac{1}{2}$ in. by 7 $\frac{1}{4}$ in., signed, £8 8s

The holy men are unbending their minds by reading and listening by the water side. The early autumn foliage is particularly beautiful.

100 **THE MURDEROUS BURGLARS**, 11in. by 9 $\frac{1}{2}$ in., £5 5s

Here is a ghastly scene, indeed, wherein two ruffians having disturbed two women engaged in innocent refreshment, stand over their slain bodies. A step descending the stairs hinders further progress in their bloody work. A truly hideous but wonderfully descriptive group.

101 **THE NURSING HOME**, 10in. by 8in., comprising three infant figures—a rapid sketch of a fireside scene in humble life, £8 8s

In contrast to a modern baby farm, the system of nursing here depicted is justified by the rosy cheeks and general chubbiness of the children. The picture represents an example of Rowlandson's freest style.

102 **THE "ORANGE" COFFEE HOUSE**, 9 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in., from the Collection of Vis. Powerscourt, £6 6s

A very lively picture of old soldiers and sailors, full of figures and incidents. The group immediately surrounding the bar seems to point to the discomfiture and disgust of a very elderly warrior, obliged to give place, to the

graces of the maid who presides over the punch, to less ancient sons of Mars. The sketch is more detailed than is usual with Rowlandson, who includes a suggestion of a coach outside in his best fashion.

103 **THE WIG ON FIRE**, 9 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., £5 5s

A very lively piece in which rather more than justice is done the amplitude of the lady who is its central figure. The havoc wrought in the tea equipage, and the futility of varied quenchers are wondrously well done.

104 **THREE GROTESQUE STUDIES**, 8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., £2 12s 6d

Uglier distortions of the human countenance could scarcely be imagined.

105 **UNCOMPLETED SKETCH** (Humorous) of an Old Man and Woman (7 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.), from the Collection of Vis. Powerscourt, £1 1s

105A **VISITING THE MONASTERY** (signed and dated), 9 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., from the Collection of Vis. Powerscourt, £5 5s

A maid takes holy water from the stoup as she offers her cheek to an elderly friar, who is backed by another brother taking his turn. A lame beggar-woman squats at the door, and round the corner looms the figure of the girl's father on vengeance bent. A capital group.

106 **WOMEN FIGHTING**; or, "A DRAWN BATTLE," 8 $\frac{7}{8}$ in. by 7 $\frac{7}{8}$ in., from the Collection of Vis. Powerscourt, £5 5s

A "striking" sketch of a couple of harridans stripped to the waist and held at close quarters by the hair, belabouring each other with blows. The savagery of the brutal pair is a matter of glee to half-a-dozen male monstrosities, who gloat, with satisfaction expressed in every line of their

misshapen features, over the ghastly contest of the "gentler" sex. Distasteful though the subject be, as a drawing it is only too truly typical of a state of things once common, and even yet not quite extinct.